

Quarterly News Letter

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The Book Club of California

Quarterly News-Letter

An Introduction to Slavic Letter Forms and Printing

By DAVID^W HENDERSON*

THERE IS VERY little information available in English on the writing system of the two-thirds of the Slavic population whose alphabets are not based on the Roman. The origin of Peter the Great's typeface design (discussed below) has been described recently by Kaldor in a well-illustrated and documented article. There are a few scattered references to Russian printing history, e.g., Steinberg and Anderson. The Bibliography includes a general reference grammar covering all the Slavic languages; it also provides some data on the history of the various Slavic nations and their languages. I have seen only reproductions of the works discussed, so some of my conclusions (about things such as presswork) are those of the authors I have consulted.

Writing appeared in the Slavic territory in the 8th century, before the coming of Christianity. The earliest documents are written in two alphabets, the Glagolitic and Cyrillic.

The Glagolitic (from the Slavic word *glagol* 'speech, word') is generally assumed to be the older of the two; it probably predates Christianity by about one hundred years (4:167), but the oldest extant documents (Gospels and other religious texts) are from the 10th century. Its characters are mostly complex, consisting of several elements connected by straight lines (Fig. 1); only a few resemble modern Slavic forms. There are two variants of this alphabet, the Bulgarian Glago-

*David Henderson has an M.A. in Slavic languages and literatures from the University of Chicago and currently works as a freelance translator. His interest in Slavic letterforms goes back more than five years, and he has been doing letterpress printing for four; eventually he intends to combine the two and print small bilingual editions of old Russian tales and legends.

litic, with rounded letters, and the Croatian Glagolitic, with angular letters; the angular version looks remarkably like Ethiopic writing (illustrated in Anderson 1:310). Apparently neither was diwely in use, being replaced by Roman letters in the western Slavic areas and by Cyrillic in the east. Nevertheless, Glagolitic was used up until World War II in Croatian settlements in Italy, even in newspapers.

The Cyrillic alphabet is assumed to have been created in the middle of the 9th century by St. Cyril, a Greek monk sent to christianize the Slavs. To translate the Christian literature he created an alphabet based on the Greek majuscule, a much simpler and concise letter. The oldest Cyrillic writing is an inscription from 893 AD (in Bulgaria).

This alphabet had 43 characters, 24 of which were taken directly from the Greek; the others (for sounds peculiar to Slavic) were designed in the spirit of the Greek letters. This Slavic uncial (*ustav*) (Fig. 2) is the oldest form of Cyrillic writing and, like the Glagolitic, does not distinguish capitals and lowercase. Most letters are angular and wide, carefully made with a broad pen; a few are narrow and rounded (the letters resembling Roman c, e, o, p). Descenders are thin. The letters are not connected, and there are no spaces between words. The classic example of this letter form is found in the Ostromir Gospels, written in 1056-57 by Deacon Grigorii, who is the earliest Slavic scribe known by name.

A second Cyrillic writing style appeared toward the end of the 14th century; this was the semiuncial (*poluustav*) (Fig. 5 shows the very similar typographic version). It was lighter and more rounded and had numerous diacritic marks and abbreviations, with a developed system of punctuation. The letters are less formal, slant to the right, and have many extenders. It was used until the 18th century in parallel with the cursive and the *viaz*, a decorative script with interwoven letters.

The *viaz* (Fig. 3) was initially used for headings of a few letters, but came to be used for several lines. Very difficult to read, it was mostly for ornament. In the 19th century there were typefaces in this style.

Cursive emerged in the 15th century. The letters were sometimes connected and they were much freer and lighter, with many flourishes. By the end of the 17th century the letters had become rounded.

Writing books proliferated at this time. A masterpiece of the art of writing is the 17th-century *Alphabet of the Slavonic Language and How to Learn to Write the Cursive* by "the sinner Ileika on May the 7th 7161 [1653]" (Fig. 4). There is also an anonymous writing book consisting of twenty sheets pasted together to make a scroll about twenty-eight feet long. These books showed all possible variations of the letters, from drawn and colored ornamental initials to all kinds of simple cursive forms.

The first books printed in Cyrillic were the *Psalter* and the *Octoechos*; they were issued in 1491 at Cracow, then the capital of Poland, by Sweybold Veil, a master gold embroiderer and ingenious inventor. Both contained the printer's mark and had bibliographic information in a colophon. Some pages lacked word spacing and showed a ragged right-hand margin.

A better and better-known printer was Frantsisk Skorina of Polotsk (now in Belorussia). Highly educated (with a university degree in philosophy), he wanted to translate the Bible into Russian. He went to Prague and set up a press, since it was still forbidden in Russia to translate the Bible from Church Slavic. In seventeen separate publications beginning with the *Book of Psalms* issued 6 August 1517 and ending with the *Book of Daniel* (1519) he printed twenty-three books of the Bible (not in their actual order) as well as a title page and an extensive introduction to the whole Bible. It is not known why he did not complete his work. His freely done translation was a mixture of Church Slavic and Belorussian. For each issue he wrote a preface in Belorussian in which he discussed morality, laws, etc. and even included some of his poetry. Good design and presswork are evident in this Bible; the type was original, and the headings were in capitals of the same typeface as the text. It contained engraved initials and typical German woodcuts depicting biblical scenes.

In Moscow the first printed books appeared in 1555, the *Gospel* and the *Psalter*. They contained no bibliographic information and the issuing press is conventionally called the Anonymous Press. The first book printed in Russia with bibliographic data, the *Acts of the Apostles*, was the creation of Ivan Fedorov (d. 1583); it was issued 1 March 1564 in

Moscow and was artistically and technically excellent (Fig. 5). He and his assistant, Peter Mstislavets, were persecuted by religious and secular reactionaries and were forced to leave Russia, but they continued their printing activity in Lithuania, Belorussia, and the Ukraine.

Peter the Great had a tremendous impact on book printing in his reform of the alphabet and type. The only typeface available up until the end of the 17th century was the Slavic semiuncial, used for both religious and secular books. Peter thought it hard to read and unsuited to secular works. Well acquainted with the clear roman humanistic types, he decided to design a face (Fig. 6) that would be closer in style to the current writing. The first book printed with these types was the *Geometry* in 1708 (Fig. 7). This type was reserved for secular literature, official documents, and periodicals, which created a sharp distinction between secular and religious works, helping to free the emerging secular culture from religious influences. By 1725 when Peter died, more than six hundred books had been published, most of which were textbooks and books on mathematics, geography, and military affairs. The secular type was much easier to read because letter size and proportions were more uniform. Some of the Russian letters that did not have Roman models were designed to be taller than the ones that did, a characteristic of early types (later designs made the letters more uniform).

By the middle of the 18th century the basic design of Cyrillic type had been established and several superfluous letters eliminated (Greek ksi, psi, and others), and a few decades later the sequence *io* was replaced by *ž*, the last major change in the alphabet before the 1917 revolution, after which several more superfluous letters were eliminated and spelling reforms implemented. Since then the Cyrillic alphabet has retained its basic composition and design, although many letters of related design have been added to make it usable as an alphabet for the languages of the non-Slavic peoples of the USSR.

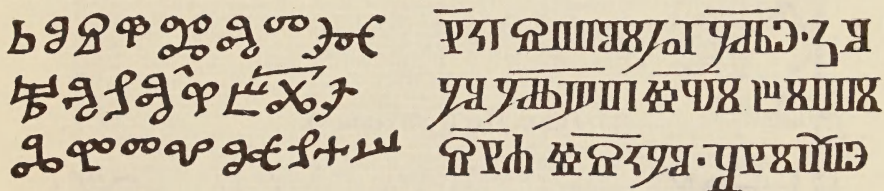
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9. V. Toots, *Sovremennyi shrift* [Modern Letters]. Moscow, 1965. (By an outstanding contemporary Estonian calligrapher; contains a chapter on Slavic writing, illustrated.)

Illustrations

Fig. 1. Bulgarian Glagolitic (left) and Croatian Glagolitic (right); some letters of Monotype Glagolitic 598 are shown below.



КЛМНПРСТУФХЦЧШЩЪЫЬЭЮЯ

Fig. 2. Slavic uncial. A fragment of the Ostromir Gospels.

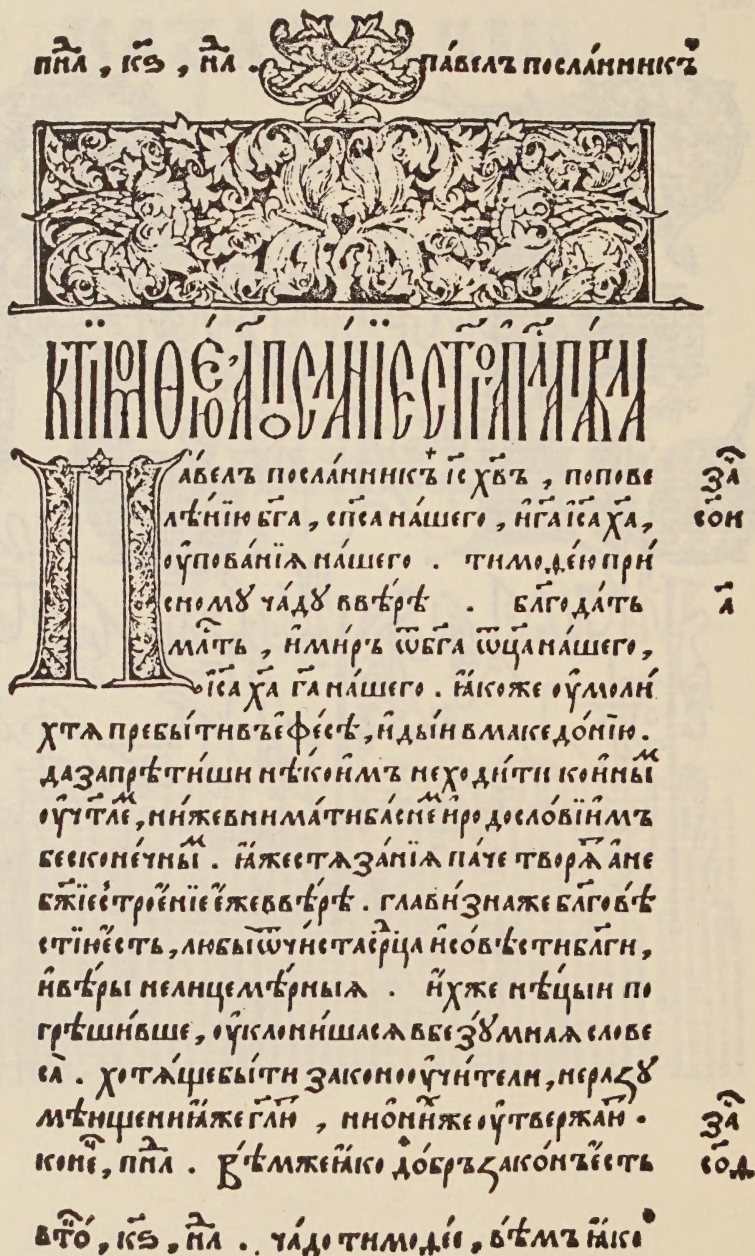
КАЗАКЪТЪМО
 ЛА·ДАВЪІУОУД
 СА+НАКОБОУЦЬ
 СКРѢШАКЪТЪМ
 ТВЪІАНЖНВН

Fig. 3. *Viaz* (17th century).

Fig. 4. Cyrillic L (derived from Greek lamda) from a 17th-century calligraphic writing book.



Fig. 5. A page from THE ACTS OF THE APOSTLES (1564) by Ivan Fedorov.



Pioneer California Booksellers' Labels

By GARY F. KURUTZ

PRINTED LABELS for centuries have been used to advertise products, convey messages, identify ownership, and send mail. Because of their color, charm, and historical value, labels have long attracted the eye of the collector. Over the years, collectors have amassed impressive collections of stamps and bookplates. Collectors in recent years have specialized in less traditional areas such as orange crate labels, bumper stickers, soup can labels and cigar box labels. In short, anything glueable or stickable has been collectible. This collecting mania has resulted in the formation of philatelic societies, newsletters, journals, books, fairs and exhibitions.

Booksellers' labels, in contrast, have received scant attention from the hobbyist or bibliophile. As well, little monetary value has been attached to these diminutive advertising specimens pasted on the inside covers of books. Oddly enough, little has been written about these charming items and collectors are few and far between. Nonetheless, these labels offer a wealth of data about the book trade as well as visual enjoyment.

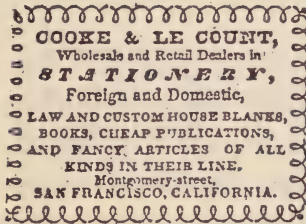
Since the Gold Rush, the book trade in California has flourished. Nearly every major town or city supported a bookstore or newsstand selling popular literature, law books, stationery, and on occasion, second-hand and rare books. Throughout the second half of the nineteenth century, hundreds of shops were opened and some lasted for generations, serving as the cultural centers in a surprisingly literate pioneer environment. Robert E. Cowan, in his *Booksellers of Old San Francisco*, listed over seventy shops in San Francisco alone and undoubtedly dozens more could be located through research in business directories.

California booksellers advertised their shops extensively in directories, newspapers, and magazines. Like their eastern counterparts,

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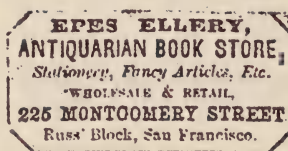
they soon began to adorn their products with small advertising labels. Despite their diminutive size, these labels have provided a valuable supplement to directories and newspapers in piecing together the story of this trade in the Golden State. Produced in a variety of shapes and colors, these tiny stickers carried such useful information as location, address, and partnerships. Moreover, the existence of shops in small towns can be traced through this medium.

John Hamilton Still and Epes Ellery, two Gold Rush booksellers, were the first to use booksellers' labels in California. Historians recognize Still as California's first bookseller and Epes Ellery as the first to deal exclusively in antiquarian and second-hand books. Still, as reflected by his labels, first opened his shop in 1849, formed a partnership with Burgess and Gillett in 1850, and shortly thereafter, returned to a one-man operation. The history of other pioneer shops such as William Doxey, Adolph Bourgoin, Anton Roman, Charles P. Kimball, H. H. Bancroft, I. N. Choynski, Le Counte & Strong and Marvin & Hitchcock, can be illustrated by studying these stickers. In Los Angeles, Samuel Hellman, C. C. Parker, Simon Stall, and J. W. Smith were among the first in Southern California to use these advertising labels. By the turn of the century, over 400 California shops used labels at one time or another.



Booksellers, of course, pasted their labels on books to remind customers where more books could be purchased. As an advertising medium, these stickers proved effective. Far less expensive than promoting in directories, newspapers, and periodicals, these stickers, smaller than postage stamps, could be crammed with an extraordinary amount of information by ingenious dealers. Generally, the labels included the vendor's name and address. Several booksellers, however, carried a variety of information on these compact advertising sheets. For example, S. S. Arnheim of San Francisco used a label measuring 1 x 1 inch to promote a multitude of products including books, stationery, tobacco, cigars, pipes, cutlery, and Yankee notes.

An analysis of these labels clearly indicates that the bookseller could not survive economically by the sale of books alone, especially in small towns. More often than not, the bookseller operated a general store and served as the cultural focal point in the community. Several dealers, as exemplified by their labels, sold stationery, toys, cutlery, mathematical and musical instruments, furniture, drugs, and tobacco. J. M. Frank Ettell, Chico's pioneer bookseller, sold "fancy goods" and drugs as well as books. Still others, with a greater degree of specialization, brought in customers by operating newsstands and circulating libraries. In short, few bookmen outside of San Francisco could support themselves solely by the sale of books.



H. C. Holmes
BOOKSELLER
1149 Market St.
San Francisco, Cal.

The booksellers' advertising stickers, while partially documenting the career of the dealer, also provided data on those who achieved success in other professions. Eadweard Muybridge, the celebrated landscape photographer, was once a bookseller representing the London Printing and Publishing Company. The Britisher's label carried his former name, E. J. Muybridge. A. W. Erickson, as documented by a label, sold books and stationery in Arcata before embarking on a distinguished career photographing the redwoods of Humboldt County.

Physically, the nineteenth century booksellers' labels appeared in a multitude of sizes, shapes, colors, and printing styles. Some were perforated, embossed, or printed with letterpress or a rubber stamp. The majority, however, were simple letterpress pieces. Several were shaped in the form of squares, ovals, rectangles, and shields. Many designers, utilizing the symbol of the trade, manufactured labels in the shape of a book, open or closed, or depicted a shelf of volumes. More inventive designers included a horseshoe for I. N. Choynski; a skull for Samuel Carson, a dealer in medical books; and a rubber stamp label of a seductive woman reading a book by Louis N. David.

When possible, the owners of shops indicated their specialty on the labels. F. D. Atherton, for example, sold architectural books; Bancroft-Whitney, legal volumes; H. C. Bateman, religious books; William A. Frey, music; and Herman Snow dealt in spiritualist, liberal and reform literature. Samuel Wyatt, I. N. Choynski, William Cohen, Epes Elery, Edgar J. Goldsmith, and Frank Thompson all advertised as antiquarians on their stickers. Other booksellers used labels printed in French, German and Spanish.

Collectors of these tiny advertising stickers are as rare as the specimens themselves. Because of their size and lack of pictorial matter, they do not offer the same appeal as other forms of labels. As well, booksellers' labels are not as easy to collect as bookplates or stamps. As a further deterrent, most nineteenth century booksellers' labels are still affixed to the volumes they were originally pasted in. It is not surprising, therefore, that booksellers interested in their predecessors formed the largest collection that exists in California today.

Harold Holmes, the late Oakland antiquarian dealer, created the

premier collection of California labels. In the trade for over half a century, Holmes was in a unique position to acquire labels as thousands of volumes passed through his hands. Moreover, Holmes' interest in the history of the California booktrade and personal contact with many of the pioneer bookmen of California undoubtedly instilled in him the desire to develop this unusual avocation.

In his autobiography, *Some Random Reminiscences*, Holmes noted the lack of literature and the uniqueness of his area of collecting:

"... There is always an urge to collect, and it was not long before I found what was just about foolproof as far as temptations to sell were concerned. Becoming enamored with some of the quaint California pioneer booksellers' labels, I became instilled with a desire to collect them. . . .

So far I have not been able to find any literature on the subject of book labels, either from American or British sources and I have made considerable effort to do so. . . . This collecting hobby has been a time-consuming but fascinating project, and one that only an antiquarian bookseller can engage in with any reasonable hope of success."

With the field largely to himself, the Oakland bookseller collected thousands of specimens in all sizes and shapes representing well over 200 nineteenth century dealers. Gathered methodically from broken volumes and other sources, Holmes' collection contains examples from California and Nevada, stretching in date from John Hamilton Still and Epes Ellery to many modern-day shops. The venerable bookseller neatly arranged his labels first in an elegant calf volume and later expanded it into binders arranged by location. San Francisco quite naturally predominated. Holmes also obtained a number of examples from the Mother Lode towns and Los Angeles. Summarizing his collecting technique, Holmes wrote the following:

"As my collection grew over the years it became more difficult to remember with a sufficient degree of accuracy what I already had acquired. My only way to make sure that I did not miss any was to collect without regard to duplication. As several tons of ore usually must be mined to produce a few ounces, so must many thousands of books be examined to find a hundred or so labels."

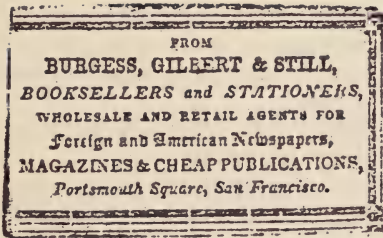
Realizing the uniqueness of his holdings, Holmes presented many of these duplicates which he "mined" over the years to the California Historical Society, the Henry E. Huntington Library, Yale University, and the American Antiquarian Society.

Other collections are to be found around the state. The late H. H.

Evans of San Francisco created an extensive collection, Herbert Caplan of Argus Books in Sacramento has amassed a more modest gathering with a particular emphasis on the Sacramento Valley, and the Bancroft Library also houses a fine collection. Doubtless, other collections exist in California libraries and book shops.

Perhaps as more and more librarians and bibliophiles collect ephemera, the booksellers' label will emerge as a desirable item. Hopefully this interest will result in the classification of labels and analysis of their impact on the booksellers' trade. Referring again to Harold Holmes' sagacious words, one may best sum up the value of the label in the following:

"Some day an enthusiastic bibliophile with lots of time and an abundance of energy will write a detailed history covering the first hundred years of bookselling in California. When that time arrives, these book labels will shoulder arms and march valiantly to the front."



The author is indebted to the late Robert C. Keystone for making available the Harold Holmes Collection as well as to Robert L. Hawley for interesting the author in this subject.

Bookbinding Exhibits and Related Activities

By DOROTHY WHITNAH

As we noted in the Winter issue of *Serendipity*, The Hand Bookbinders of California and the San Francisco Museum of Modern Art are co-sponsoring a major exhibit, *Hand Bookbinding Today—An International Art*, which will be at the Museum from March 23 through May 7. This will be the most extensive exhibit of bookbindings to be shown in the Bay Area since the Golden Gate International Exposition of 1939-40. It will include 123 bindings that have been completed during the past ten years by 81 binders hailing from the United States, Western Europe, and as far afield as East Germany and Japan. This exhibit will give a panoramic view of the various techniques and artistic styles in modern binding, and suggest the desirability of fine hand bookbindings as subjects for collecting. Some of the bindings exhibited will be for sale.

After its opening in San Francisco, the show will travel to the William Rockhill Nelson Gallery of Art and Atkins Museum in Kansas City (June 11-July 22) and the Memorial Gallery of the University of Rochester, New York (August 27-September 30).

An elegant catalog for the exhibit is being designed by Jack Stauffacher of the Greenwood Press, whose work is well known to Book Club members. The catalog will include photographs of 88 bindings (at least one from each participant), of which 48 will be in color. It will be available from the San Francisco Museum of Modern Art Book Shop (Van Ness Avenue and McAllister Street, San Francisco 94102).

Book Club of California members are especially invited to attend the opening reception for the show, which will be held at the Museum on the evening of Wednesday, March 22. Club members will be mailed an invitation.

To complement this great international exhibit, several other institutions in the San Francisco Bay region are also featuring exhibits of bindings:

At The Book Club of California, "Modern Hand Bookbindings from the Collection of Duncan H. Olmsted"; January 27-March 3; hours Monday 1-7, Tuesday through Friday 2-5.

At the Bancroft Library, University of California, Berkeley, an exhibit of California bookbinders; March 22-May 27; hours Monday through Friday 9-5 (except closed Monday, March 27).

At the Bender Room, Mills College Library, Oakland, "The Art of the Bookbinder"; March 26-April 29; hours Monday through Friday 9-5.

At the Bender Room, Green Library, Stanford University, a selection of fine bindings from the Department of Special Collections; March 6-April 22; hours Monday through Friday 8-5, Saturday 9-12 and 1-5 (except between quarters).

At the Gleeson Library, University of San Francisco from February through April, there will be an exhibit of 500 years of bindings. Hours Monday through Friday 9-4.

At the Special Collections Department of the San Francisco Public Library, "Techniques of Hand Bookbinding"; mid-March through April; hours Tuesday through Saturdays 9-6.

Coinciding with the opening of the International bookbinding exhibit is a conference entitled *Paper, Art and Technology*, which will be held March 23-25. This conference is sponsored by the World Print Council in cooperation with the California College of Arts and Crafts and the San Francisco Museum of Modern Art. It will pro-

vide an opportunity for artists, papermakers, historians, chemists, curators and publishers to come together to share information on paper. The format will be varied, with lectures, panel discussions, slides and demonstrations. Most conference activities will be held at the San Francisco Museum of Modern Art. Registration deadline is March 15, 1978. For more information, write the World Print Council, P.O. Box 26010, San Francisco 94126.

To judge from all these activities, the San Francisco region is certainly maintaining its tradition as a world center for the book arts!

Acquisitions and Gifts

Reynolds Stone Engravings, the Stephen Greene Press, Brattleboro, Vermont, 1977, with an introduction by Lord Kenneth Clark. By now, all members have received the circular on this first comprehensive book on possibly the finest wood engraver at work today—and one of the great calligraphers in wood. The book reproduces almost 600 engravings in their original size and printed in a varying second color. The printing of this noble 200-page work is a fine example of the book maker's art and it is cased in a stout blue buckram and stamped in gold. It is an excellent addition to our collection on the book arts and on wood engraving. The book (now) sells for \$65, plus tax.

A Catalogue of Early Colour Printing from Chiaroscuro to Aquatint by Colin Franklin. This book is the result, it appears, of a talk made at Stanford University (among others) in 1976. The work has been expanded for this printing and illustrated in excellent full-color with twelve superb engravings. One of these is a most unusual example of a mezzoprint in three colors showing the proofs in color progression, red, yellow and blue, a self-portrait of Jacob Christoph Blon in the manner of Van Dyck. This very pretentious catalogue was produced under the direction of Nicholas Barker and printed at the John Roberts Press Ltd., London for Charlotte and Colin Franklin, Home Farm, Oxford, 1977.

The Metropolitan Museum of Art has just produced a magnificent facsimile edition of Guillaume Apollinaire's *LE BESTIAIRE OU CORTEGE D'ORPHE*, as originally illustrated by Raoul Dufy with his incredible woodcuts. The original was produced in Paris in 1911 by Deplanche and this reprint is *superb*. It is handsomely cased in a natural linen and boxed. A truly remarkable reprinting of a very famous book.

Through the generosity of member Paul Ogden, The Club has now added a notable book to our collection of Western fine printing and Western history. This handsome addition to our library is *West of William H. Ashley, 1822-1838*, edited by Dale L. Morgan and printed for the Old West Publishing Company of Denver, by Lawton Kennedy in 1963. This is the de luxe edition and it has been inscribed to Charles L. Camp from the editor. (A review of this book was published in our Volume 29, Summer 1964, No. 3 Quarterly.)

Our thanks to member Tony Appleton of Brighton, England who has just sent the Club an unknown Stanley Morison essay, *The Art of Printing*, which originally ap-

peared in a new redesign for *Britain Today*, May 16, 1941. The article was the occasion for that magazine adopting Baskerville, a Monotype cutting.

Strangely, this article was not noted by Morison's secretary Miss Handover in her handlist of Morison's writings or in John Carter's bibliography . . . and it was not known (at that time) when Tony Appleton compiled his "complete" check-list on Morison.

It has now been printed for Mr. Appleton (first edition) in an edition of 100 copies of which our copy is number 82, by Christopher Skelton at the Skelton Press in Wellingborough, England. It may be of some interest too, that Christopher Skelton is a nephew of Eric Gill.

And while on England and on another Toni (!), this time our own Toni Savage of Leicester (the Club's only regular giver of examples of his private press), another handful of his delightful *Phoenix Broadsheets*. These, as all, have found a happy place in our library—we'd like to believe the largest collection of Toni Savage in America!

From Doyce Nunis, the library has just received a bibliography of the work of Lynton R. Kistler, printer-lithographer, for the years 1927 through 1974. This book was compiled by Norman Tunis, Dennis Bakewell and Don Read for the Santa Susana Press, California State University Libraries, 1976 and printed for them in an edition of 150 copies by Pall W. Bohne at his Bookhaven Press in Rosemead. This is an important contribution to possibly the finest of the Southland's lithographer-printers and it is a result of an exhibition held at Northridge of Kistler's work. The introduction is by Jake Zeitlin, a talk made by him at the exhibition opening.

This is an unusually good example of an exhibit catalogue and the library and the compilers are to be congratulated. Our thanks to Doyce Nunis for this excellent contribution to our library on printing bibliography and Western printing.

ALBERT SPERISEN

Annual Meeting

THE ANNUAL MEETING of The Book Club of California will be held at the Club rooms, 545 Sutter Street, San Francisco, on Tuesday, March 21, 1978, at 11:30 a.m.

GAYE KELLY

Executive Secretary

Reviews

The Study of Incunables by Ernst Schulz. Translated by Glenys Waldman and prepared for publication by Rudolph Hirsch. Philadelphia, The Philobiblon Club, 1977. 28pp., wrappers. \$12.50, available from Bernard M. Rosenthal, Inc., 251 Post St., S.F. 94108.

This essay was written by Mr. Schulz in 1924 while he was with the firm of Jacques Rosenthal of Munich. It was occasioned by the 70th birthday of Mr. Rosenthal who was Bernard M. Rosenthal's grandfather. The essay was printed in an edition of only forty copies. Now available for the first time in English it has been published in an edition of 500 copies of which copies 201-500 are for sale by Mr. Bernard M. Rosenthal.

Mr. Schulz was much ahead of his time, looking forward as he does to a period when the study of incunables would involve literary, historical and sociological research, beyond the more basic although indispensable bibliographical and typographical accumulations of his own time. That noble fragment the *Gesamtkatalog der Wiegendrucke* to which Mr. Schulz later contributed began publication one year after this essay appeared.

The principal aim of the essay is to point to subject analysis as a fruitful area of study for both the scholar and collector. Mr. Schulz then proceeds to illustrate quite convincingly a premise of his own in that direction, that only a fraction of the medieval texts written before the year 1200 were printed in the incunable period. Having produced a strong case he then proceeds to ask why this should be and presents a series of possible factors, each one of which opens interesting possibilities for research. How right he was and just how much there is to be done in so many different areas has been recently brought home to us by the admirable work of Adrian and Joyce Wilson, *The Making of the Nuremberg Chronicle*.

The essay is cogent, arresting and far-reaching. It is highly recommended to anyone interested in the early printed book. The translation is smooth and clear and the valuable notes by Rudolph Hirsch very effectively bring the essay up to date at necessary points. The printing was done by Henry Morris at his Bird & Bull Press and the result is a handsome and desirable example of his capabilities.

D. S. COREY

Bernard Maybeck: Artisan, Architect, Artist, by Kenneth H. Cardwell. Peregrine Smith, Inc., 1977. 255 pp. \$24.95.

After forty years of almost unquestioned authority, "modern" architecture has been pronounced dead. The experts have agreed that we are in the Post Modern Period, and in their disagreement about the meaning of that term, it appears that the East Coast and Europe are not necessarily the last word. California architecture has newly become interesting. No less than four books about the Greene brothers appeared almost at once. Now Professor Kenneth Cardwell of Berkeley brings us the result of more than twenty years of devoted research in *Bernard Maybeck: artisan, architect, artist* and suddenly we realize that there was a California architecture of national significance even if recognition was delayed by a forty-year moratorium.

Maybeck (1862-1957) is beloved by San Franciscans for his Palace of Fine Arts, and for residences which show traces of Japanese and of early Arts and Crafts inspiration. Eclecticism, a dirty word during the modernist period, has come out of the closet to be recognized as the option of an architect who wishes to choose from the past or

make combinations of varying design elements. Ornament lovingly detailed combines with innovative techniques and materials. Cardwell's Maybeck is shown to be an artisan steeped in German crafts tradition, an architect trained at the Ecole des Beaux-Arts in Paris, and an artist with a dream expressed in Berkeley churches, clubs, and houses, from Oakland and Piedmont to Los Angeles. He recognizes the importance of women, including sometime colleague Julia Morgan and his wife, Annie, whose initials he uses as a colophon on many buildings to show that she was truly his partner. Above all, Maybeck comes to us as a zestful personality who enjoys and uses many styles, who cares deeply about people and symbols and spaces, about historic values and human needs. And suddenly, he is a Post Modern!

SARA HOLMES BOUTELLE

Shining Clarity: God and Man in the Works of Robinson Jeffers. By Marlan Beilke. Quintessence Publications (1977). Trade edition, \$20.00; limited edition, slipcased, 100 copies, \$75.00.

It has been gratifying these past few years to notice the rebirth of interest in the work of Robinson Jeffers; to see critical studies emerge from academic and trade presses and to finally have access to the definitive text of a number of the earlier books. (Especially helpful are the reprints of *Cawdor & Medea* from New Directions and the fine Liveright reissues of *The Double Axe*, *Dear Judas*, and *The Women at Point Sur*.)

Beilke's book adds immensely to our comprehension of the underlying philosophical structure of Jeffers' lyrics. It arrives with favorable comments from James D. Hart and Lawrence C. Powell, and William Everson remarked to this writer that, "This is the first in-depth theological scrutiny of the work of Jeffers and is of inestimable service in putting his deeper values into perspective." It should not be challenging to these appraisals to raise the issue as to whether or not we will ever fully understand Jeffers' theology without an additional consideration of the narratives.

And then there's the book: the book as thing. Initially it had seemed apparent that the oblong form had been chosen to allow for the full extension of the poet's line; however, this happens too rarely. Many of the poems are cramped on the page with the lines unreasonably turned while the critical text is extended to the full capacity of the page. Also, the inking is most uneven throughout the book.

Earlier I thought the book possessed a certain awkward charm; the obvious intense care lavished on it certainly demands close attention and warrants praise. But the pretension and ostentation of the presentation combined with significant lapses in the more basic requirements of good bookmaking result in a most unhappy product: something a little too garish, too busy, too diffused.

ROBERT L. HAWLEY

Fred Kabotie: Hopi Indian Artist, an Autobiography Told With Bill Belknap, with foreword by Barton Wright. Museum of Northern Arizona. Northland Press, Flagstaff. 1977. \$35.00. 149 pages, with index and appendices.

In the past ten years, a number of books have been written by non-Indians about Indian artists and their work, but at long last we are privileged to have a book written by an Indian, a Hopi in this instance, about himself and his work. And what a proud record he has established for himself.

As a youth, he was sent to the Indian School at Santa Fe, where he came under the

influence of Elizabeth Willis De Huff, wife of the principal of the school. As early as 1922, he illustrated a book written by Mrs. De Huff titled *Tay Tay's Tales* published by Harcourt, Brace and Company. Also at this time, Olive Rush the artist and Dr. Edgar Lee Hewett, Director of the Museum of New Mexico, were instrumental in starting him on his career as the outstanding Hopi artist.

Honor and awards followed in later years: a Guggenheim Foundation Fellowship, Palmes d'Academie awarded by the French government and exhibitions throughout the United States at the leading art museums, as well as in Europe. He was instrumental in the formation of the Hopi Cultural Center of Hopi craftsmen and has served these many years as its secretary-treasurer. Through the years he has stayed with his people rather than follow in the steps of other Indian artists who have left their homeland to compete in the market-place with their white peers.

Northland Press has produced a beautiful book which is up to their usual high standards. Reproduced are 33 of Fred Kabotie's paintings in color, plus 16 photographs. This is a book I can recommend highly to all who are interested in the Hopi and their art. For many years, I have been privileged to call Fred Kabotie—*quatchi* (friend), and I was pleased when I was asked to write about his book.

MICHAEL HARRISON

Bibliography of the Grabhorn Press/1957-1966 & Grabhorn-Hoyem 1966-1973, edited by Robert D. Harlan, Arion Press, 1977.

The Club has just purchased this extraordinary book and it is a fine example of book-making—a fitting companion to the two great works compiled by David and Dorothy Magee and printed by the Grabhorns.

Andrew Hoyem has produced a truly fine book. It has been handset in the Grabhorn proprietary typeface (Franciscan) designed by Goudy—as in volume one and two, and it has been printed on a handmade paper made especially for this book in England. Not only does this edition bring the work of the Grabhorns up to date but it includes a bibliography of the Grabhorn-Hoyem period. And, it includes a checklist of the previous two volumes for those who do not own these originals. And as an additional *plus*, Hoyem has included a complete showing of all of the typefaces used by the Grabhorns, the first complete printed specimen of these 147 types with notes on their origin. As in the first two volumes, this final bibliography includes original leaves from both presses.

This is an epic book and it will stand proudly with the two original volumes. It is bound in quarter green goatskin with cloth sides, the title is stamped in gold on the spine. The edition is limited to 225 copies and it is priced at John Howell Books (publisher) for \$250 plus tax.

ALBERT SPERISEN

A Bibliography of the Auerhahn Press and its successor, Dave Haselwood Books, compiled by a printer, the Poltroon Press, Berkeley, copyrighted 1976, issued 1977-78. 89 pages, 6½ x 9½ inches.

This is a rather confusing book—at least it is to this reviewer. As a bibliography of Haselwood's thirty-six Auerhahn's, his eighteen Dave Haselwood Books and a short selected listing of ephemera, the book serves its purpose. But as for the rest of it, it is confused, disorganized and jumbled. The "printer-compiler" has used letters from various writers and friends telling something of the story of the Press and of its

operator, interlined with comments by the compiler which are not very illuminating. And to all this, the compiler (Alastair Johnson who does not sign this work) has added multi-colored facsimile examples of Haselwood's sometimes amusing and off-times erratic ephemeral pieces. Supposedly this has been done for "flavor," the 1960's and Auerhahn—but it doesn't quite work. And too, we find it unfortunate that this compiler has freely taken excerpts from the U.C. Oral History reports—one at least out of context and implying an entirely different meaning!

There are a few errors which the printer-compiler caught and notes these on the colophon page—but he missed one. In speaking of the A B C book by Chaucer printed at Grabhorn-Hoyem, he says the type is Goudy Black Letter. It is French Lettre Bartarde. Dave was a curious mixture of avant garde printer who taught himself to print and he was an outstanding literary editor. It was Dave who discovered many young poets and who gave them their first audience in print. Dave also printed and published most, if not all of the "Beat" poets. This book is handsomely cased in a silk-screen design from Auerhahn and printed on cloth. If we can gather from a very tricky typographical arrangement for a colophon—almost impossible to read—there are to be two editions: one with actual examples from Auerhahn and this "special" edition of 26 copies has not been priced as we go to press. The regular edition is \$25.00 plus tax.

ALBERT SPERISEN

A New Permanent Fund

THROUGH THE CONTINUED generosity of friends and acquaintances, a permanent Fund has been established at The Club in memory of Dorothy and David Magee. Mr. Magee was a beloved San Francisco bookseller, a long-time member of the Board and a former President of The Club.

This permanent Fund will allow the Club to enter a new phase of publishing—supplemental publications of books and pamphlets in their memory as the Fund will allow.

It is planned that the first of these can be a series of Monographs produced in conjunction with The Typophiles of New York, on the great printers of San Francisco.

Contributions to this Fund are tax deductible.

Serendipity

Our 1974 Bookplate Exhibit which has been travelling to various libraries for exhibition all over the United States will be in the following areas over the next few months:

March 1978—Tiffin-Seneca Public Library

Tiffin, Ohio

April 1978 —Manhasset Public Library

Manhasset, New York

May 1978 —Meridian Public Library

Meridian, Mississippi

There was an error in the address of the Eldorado Books advertisement in our Winter issue of the *Quarterly News-Letter*. The P. O. Box number should read P. O. Box 14-036, San Francisco, CA 94114.

The *Quarterly News-Letter* Committee is pleased to announce two new committee members. Dr. Robert D. Harlan, Associate Dean at the School of Library and Information Services, UC-Berkeley and Linda Corey Claassen, Rare Book Librarian at Mills College. The editor is grateful to them both for accepting an invitation to join the committee and wishes to express his thanks.

The Long Island Book Collectors have just published issue number four of their Journal. This one is entitled "Aspects of Book Collecting—A Handbook With Examples Celebrating an Exhibition at Adelphi University Library October 8—December 23 1977." The handsome eighty-page catalogue is divided into six headings dealing with various aspects of book collecting. The items under each heading were annotated by the contributing collector. Among the contributors are Paulette Greene and Alida Roochvarg both of whom have many friends among us. Both ladies contributed heavily of their time to great effect and this agreeable catalogue is the result. From all indications the exhibit must have been just as agreeable and imaginative. The catalogue is available for \$12.50 from the Secretary, Kenneth Clark, Long Island Book Collectors Journal, 12 Addison Lane, Greenvale, N.Y. 11548.

University of California Extension has announced a series of evening lectures entitled "Book Collecting" to be presented at four U.C. campuses—San Diego, Irvine, UCLA and Berkeley—in April and May. Planned as a practical survey of the pleasures, problems and methods of collecting books, the six-week series will include presentations at each campus. The telephone numbers of the U.C. Extension offices from which details may be obtained are:

U.C. San Diego—Monday evenings, April 3 to May 8; call (714) 452-3422.

U.C. Irvine—Tuesday evenings, April 4 to May 9; call (714) 833-5414.

U.C.L.A.—Wednesday evenings, April 5 to May 10; call (213) 833-9411, Ext. 35.

U.C. Berkeley—Thursday evenings, April 6 to May 18 (the seventh meeting is a behind-the scenes visit to the famed Bancroft Library); call (415) 666-3291.

CLARE R. TALBOT reports progress on the William Wilke Bookplate project. The discovery of a body of newspaper clippings and materials around the mid-thirties gives

directions to further work. Several members of The Book Club have offered information on this important name in the John Henry Nash printing annals with whom he was associated continuously since the death of Ray Coyle in 1924. Owners of bookplates by Wilke are asked to send copies of same to Clare R. Talbot, 1438 A. Cottage Street, Alameda, CA 94501. Photostats, if clear, are also acceptable for authentication and verification.

Collectors of Jack London will be pleased to see the voluminous and interesting output of titles, new and reprint, from a small Midwest publisher specializing in the California writer. There is no fine printing here, just faithful facsimiles of ephemeral pamphlets, and sturdily-bound titles like Martin Johnson's (1913) *Through the South Seas With Jack London* (\$12.95) and a new monograph, a critique of London's short stories, *White Logic* by James I. McClintock (\$10). For other titles, and their prices, contact Wolf House Books, 65 2nd St., Cedar Springs, Michigan, 49319.

Bibliographies get scant attention in the book pages of newspapers and general magazines; their supplements usually none at all. So we might mention a work here now even though it appeared, quietly (secretly?) in October of 1976, for it is an essential tool for the confirmed collector of Californiana. The volume is a 112-page supplement to Margaret Rocq's *California Local History* (2d ed.) of 1970. It carries forward the bibliographical control of the field through the years 1961-1970. It is available from Stanford University Press for \$15.

Spain was never lucky enough to have a Bougainville, a La Perouse, a Wilkes; much less a Captain Cook. But the expedition of Alejandro Malaspina to the Pacific Northwest in 1791-92 was a creditable effort by a moribund empire. At last, we have a mini-history of the voyage of discovery in the form of a handsome catalogue compiled by Thomas Vaughn, Director of the Oregon Historical Society, where a traveling exhibit on Malaspina was recently displayed. The 72-page paperback, *Voyages of Enlightenment*, is a bargain at \$2.95 since it contains 47 reproductions of original maps, landscapes, and ethnological drawings made by the explorers. It is well designed and printed, to boot.

Bruce Johnson has been appointed Curator of the Kemble Collections on Western Printing and Publishing at the California Historical Society Library. Mr. Johnson is a doctoral candidate at the University of California in the School of Library and Information Studies, and also teaches a course in Printing History there.

The Friends of the San Francisco Public Library and the San Francisco Community College District are co-sponsoring a series of free programs for booklovers that should interest Club members. All of these programs will be held at 7 p.m. in the Lurie Room of the Main Library. On Tuesday, March 14, Alastair Johnston and Frances Butler will speak on printing; on Tuesday, April 11, Robert Futernick on bookbinding; and on Wednesday, May 24, David Belch on book collecting.

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